



**Each participant will design and
weave an item “For the Table”
inspired by a “historical weaver”
with connections to the Pacific
Northwest**

**An ANWG study group project - a group focused on exploring
the weaving history of the Pacific Northwest.**

Megan Rothstein

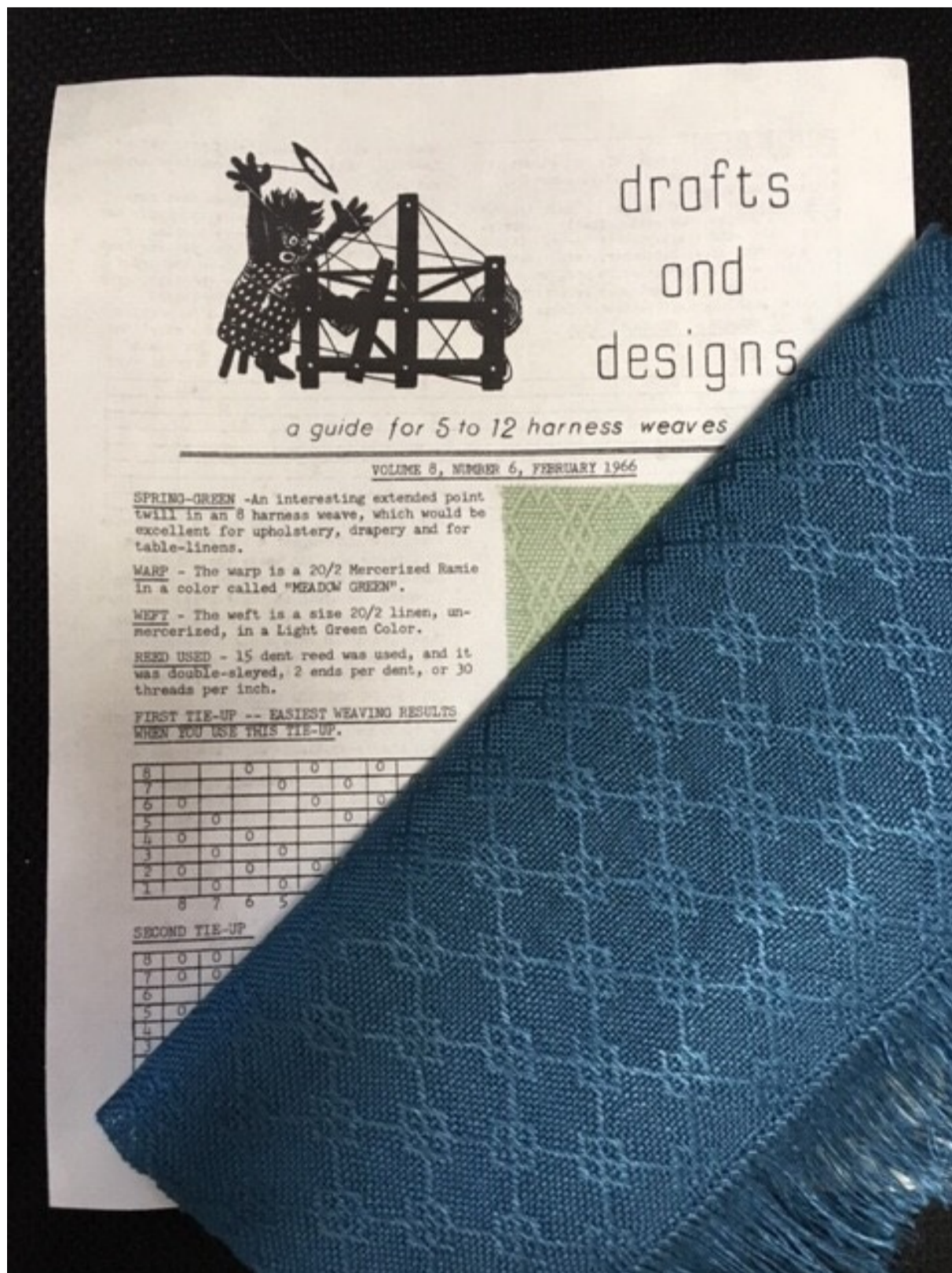
I decided to use the Oscar Beriau books for inspiration. There are a couple different versions of "Tissage Domestique" published through the 1930s and 1940s and I settled on the 1943 publication since it was supposed to have the largest number of pictures and drafts. A good portion of the book is devoted to explaining how to warp a loom and other basic techniques (since it was intended to teach women weaving from no knowledge) but there are also some interesting drafts. Quite a few are designed to be drafts for weaving curtains (which I have never had occasion to do but seems to have been popular at the time and one of the focuses of the book since the books/courses were teaching women how to make textiles for the home etc.). I do enjoy making art style weaving with lots of floats and warp gaps so quite a few of the drafts will be interesting to apply in that regard.

Acquiring the book ate up my whole budget for this project so I decided to weave from yarn I had around the studio... although it might have been nice to have a more natural cotton instead of the bleached white to better compliment the more natural white of the handspun wool in the weft. The warp is 6/2 Cotton (the black and white) and the black weft is wool. The thicker white weft section (the tie down of the floats) is hand spun two ply Lincoln wool carded on a drum carder. The draft intended the pattern to be square but for a runner I wanted longer lines instead of squares so I modified the sett (doubled it) to get thinner rectangles.



Ila McCallum

My weaving it is a small table runner (21" long x 11" wide) made from blue linen. It is a pattern from "drafts and designs" by Robin and Russ, Volume 8, Number 6, February 1966. It is a point twill 8 harness weave.



Jackie Worboys

First of all, thank you for the inspiration and organization for this project. I read from the awe-inspiring choices and settled upon Russell E. Groff's *Warp & Weft*, Dec. 1968 (Vol. XXI, #10), which is a table runner in a huck variation. Before settling on this runner, I immersed myself in the magazines available from the on-line digital archives and in my one small *Warp & Weft* binder to find just the right project using up fibres from my stash and to have fun with this project.

Russell Groff, who was born Oct. 1924, and who died in 1910 at the age of 85, began his weaving career after ill health sidelined him in the US Army in WW II. A physiotherapist recommended weaving to regain strength of his legs; he thrived in therapy. Before he could teach, he bought fifteen second-hand looms, finally starting his teaching in McMinnville, Oregon. In his popular store, Robin and Russ Handweaving, he sold weaving books, equipment, yarns galore and provided a thorough knowledge of yarns. As the business grew, he scouted the world for unique and precious yarns.

Syne Mitchell, an accomplished writer and weaver herself, interviewed him for a *Weavezine* podcast, posted on Jan.7, 2010. You can hear the podcast or read the transcription by Yvonne Coopman at. <http://www.weavezine.com/audio/transcripts.html> Among his many anecdotes, he reflected his thoughts that weavers have become lazier over his fifty-seven years in weaving. He explained that when he began his weaving career, most weavers used 2/20 cotton yarn as the basis for many projects, but that dedication to fine threads has diminished.

In each *Warp and Weft* magazine, Groff wrote with a passion about enticing new yarns he'd purchased, his occasional struggles with duty on imported goods and with ordering mix-ups, resulting in yarns he wasn't expecting. His sense of humour and creativity shone through in each issue,



where he put suggested a pattern and a sample to showcase newly arrived yarns. Each month he wove twelve to fifteen yards to be cut up into samples. As well as the featured pattern, one other pattern could be found in each issue, along with ads for weaving equipment and supplies. Two years after starting *Warp*

& Weft, he published another magazine, *Crafts and Designs for Multiple Harness*, for looms from five to twelve harnesses, which he published for thirty-nine years. In addition, his three books are still available. *Card Weaving or Tablet Weaving*, *Sectional Warping Made Easy*, and *200 Patterns For Multiple Harness Looms: 5 To 12 Harness Patterns For Handweavers*.

Russell Groff loved to travel to England the UK to buy yarns in bulk. He attended many weaving conferences in the US, and often weavers from other parts of the country and world would drop in to visit his studio in McMinnville.

One of his favourite yarns was ramie, which he often inserted as samples in the *Warp & Weft*. I met him in his well-stocked store in 1977, bought some ramie for place mats, and wound our way through narrow roads back to Portland and to Canada. I found him friendly and kind to a beginning weaver who had trouble deciding which beautiful yarn to buy.

Syne Mitchell 's tribute to Russell Groff in *Weavezine* , written after his death, honours this man whose long career, passion and knowledge helped so many weavers in the west grow and learn. <http://www.synemitchell.com/2010/01/07/in-memoriam-russell-e-groff/>

For my project, from *Warp & Weft*, described by Russell Groff as “Natural and White, a Muted Checkerboard”. I wove this huck variation into two table runners, one 46” and one 28”. The original pattern used ramie and rayon. From my yarns, I chose white 3/2 cotton, natural linen, labelled Bouclin, and white linen, the latter two with a grist similar to 8/2 cotton. I found this pattern a delight to weave; the difficulty came in the finishing wash. I had chosen to hemstitch the ends and leave a small fringe; in hindsight, I should have hemmed the pieces because the bouclin unravelled somewhat in my careful, but not cautious enough wash. This mysterious yarn was the greatest challenge.

I am grateful for this opportunity to reconnect with Russell Groff 's expertise and dedication during our *Wrapped in History: For the Table* project.



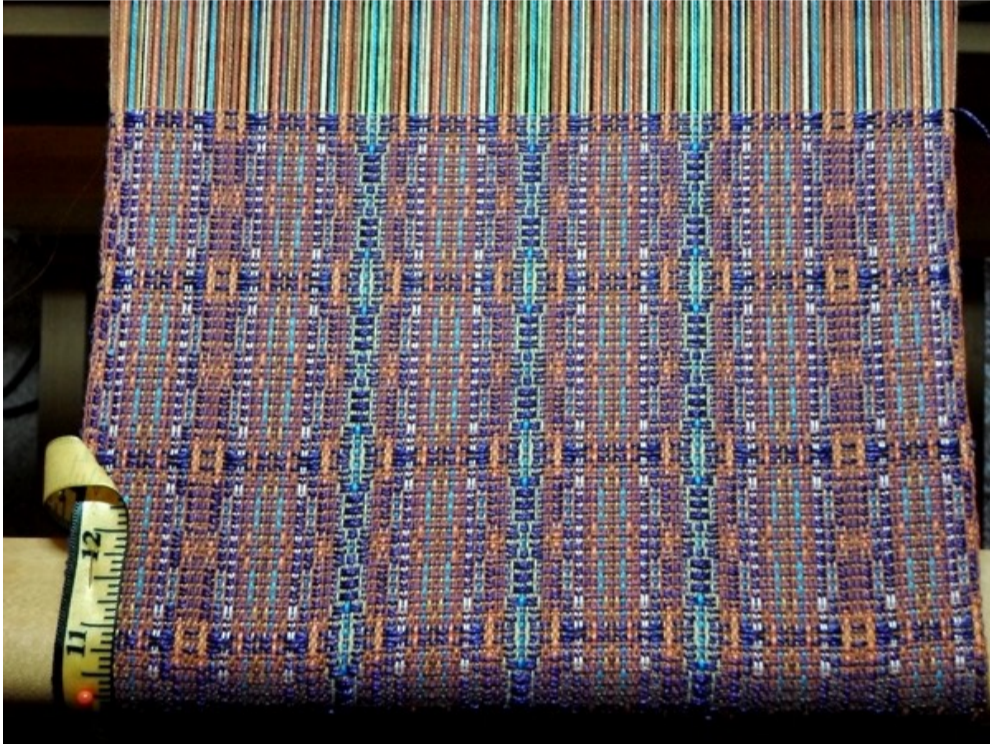
Linda Gettmann

I've always wanted to weave the overshot blooming leaf pattern and never got around to it. So for this project I decided to do a runner, and liked it so well, I made 2 with different wefts. I customized the treadling pattern to achieve squared blocks and gradual increased and decreased curves. These were woven in the ANWG Conference 2021 colors. Willamette University, former site of the conference, was where we were supposed to have our annual membership meeting and display all these wonderful "For the Table" projects. Unfortunately, now the conference is rescheduled to 2023, and we need to find a new venue. So stay tuned for that.



After weaving the blooming leaf runners, I got involved in researching Bateman drafts from several books in my library. His 99-2 draft was the most appealing to my eye, and once again pulled out the conference color scheme to wind a warp. This was a challenging project for me in that most of the threads are 20/2, and each warp thread is a different color! So weeks went by before I wound the warp and got it on the loom. The pattern is exciting to weave as a new design is emerging somewhere on the cloth as you work through the treadling pattern.

I got to the point where I almost had it memorized. A combination of boulevard, park, and chevron patterns in the threading and treadling make this a stunning finished piece with a completely different reverse side. It's too bad we didn't have the opportunity to get together in person in June of 2020 to see everyone's wonderful work.



Isabelle Fusey

Crackle linen placement based on an Atwater Design

Warp and tabby weft: 9/2 linen from Brassard 3700 ypp natural

Sett: 20 epi

Pattern warp: Louet Euroflax linen 14/2 linen 2600 ypp burgundy

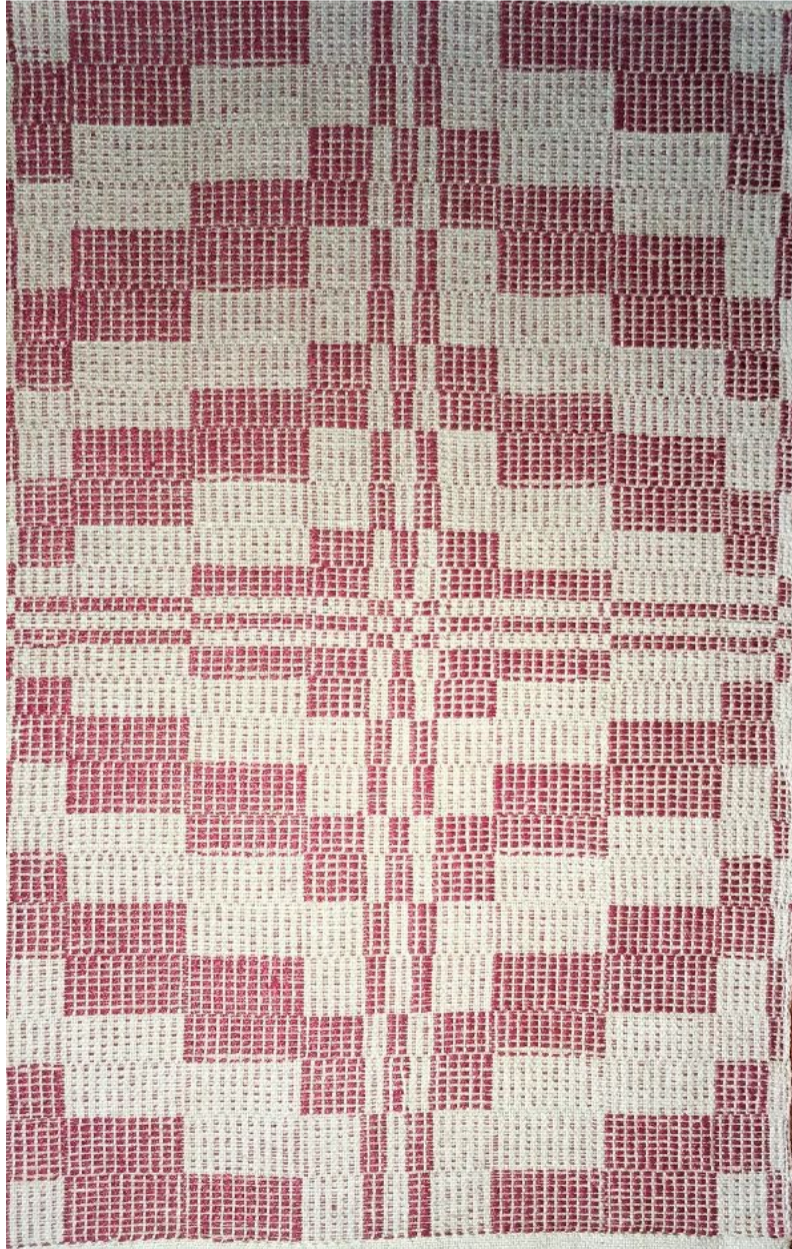
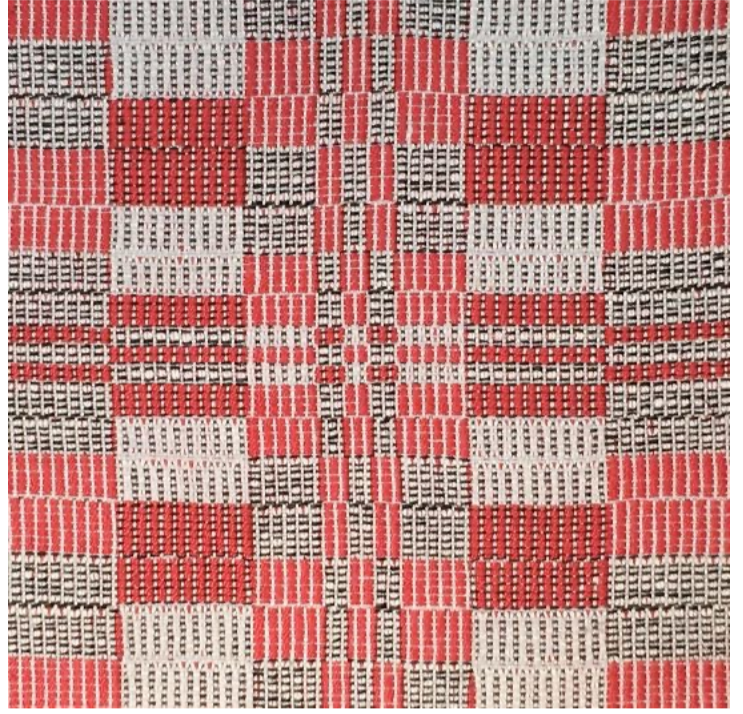
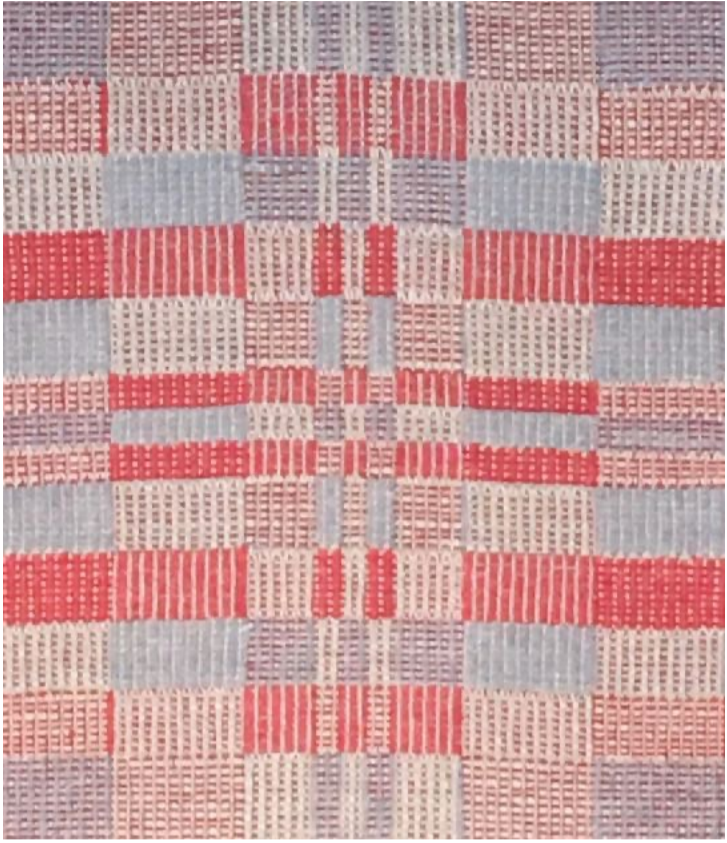
The original design is from Atwater's *Recipe Book*: A Screen Panel in Crackle Weave. Series VII No. 1. 567 ends.

I became aware of this design and its possibilities through Lucy Brusica's *A Crackle Weaver Companion*, pages 74-76. Brusica has woven many variations of this pattern including one by Mary Snyder in her book *The Crackle Weave*. The placemat I wove is based on Mary Snyder's interpretation (about 285 ends).

I wove two other pieces on the same warp but chose different linen yarns and treadled in the Italian manner with three shuttles.

My next crackle project will be set of tea towels based on another Brusica/Snyder/Atwater mashup.





Sue Walsh

A Mid-Century Traditional Placemat and Serviette Set



For this year's *For the Table* project for the ANWG weaving history study group, I chose a placemat and serviette project from the January 1955 edition of *Loom Music* (Vol. XII, No. 1, pp. 4-5). This project, described as a "traditional, formal, restfully arranged mat, Summer and Winter weave, simple treadling, texture emphasis by use of white 1½ lea linen, giving great stability." The goal was to achieve a "settled" appearance. The original materials were 24/3 natural Egyptian cotton for the warp and tie-down, and 1½ linen for the pattern weft. The sett was 30 ends per inch, 2 ends per dent in a 15-dent reed, and the beat should be firm to 36 total shots per inch (18 of the linen and 18 of the cotton). The coordinating serviette was to be woven on the cotton warp in 20/2 or 18/2 linen in tabby, with a single treadling of the pattern at each end. The mats were expected to be "a generous size" of 13½" by 18½" finished.

I wanted to use the original materials and Northwest-grown linen. I had some vintage 24/3 natural cotton (Lily Art. 314) for the warp and tie-down. I acquired from a weaver's estate sale a small amount of 1½ linen made by Loom Lore, Salem Linen Mills (Salem, OR) in two mid-century colors of pale pink (veiled peach) and pale green (morning mist) as well as the same colors in 20/2 linen for one pink and one green coordinating serviette. Although the originals were done in white, I thought the pastels would provide an equally "settled" appearance.

The directions called for a ¼" tabby hem turn-in, then a hem turn-under worked in the reverse of the main pattern so that, when turned, the hem turn-under would match the back side of the mat.

I followed the pattern exactly for the green version and beat VERY hard on an open shed but was never able to get the proper picks per inch. Instead, the piece finished nearly square – more of a table centerpiece – but the weight and feel were terrific. For the pink version, I shortened the number of treading sequences to get closer to the desired dimensions and still have enough weft to make two mats. The result was somewhat narrow but still sufficient for my dinner plates. All pieces were wet-finished in the washer with mild soap, dried flat, and then steam pressed. The mats were hemmed by hand; the serviettes were hemmed on the machine.



View of the placemat and serviette. Placemat finished at 18½” by 11½”. The serviettes finished at 18” square.



Close-up of the mat hem. On the left is the back side and on the right is the front side.

Carol Hunter



The inspiration for my "For the Table" project came from Vol 2, No 2 of the Northwest Weavers pamphlet. This publication of original and reworked patterns of Margaret Bergman was published with the intent of sharing her patterns, most of which were undocumented. After only 8 issues, in 1943, publication was stopped because of complications caused by the war.

Margaret Bergman was a Swedish/American weaver, teacher and designer of both looms and weaving patterns who lived in the Pacific Northwest and had a hand in the creation of many guilds there. The Bergman pattern that was my inspiration was one titled "The Hemlocks". It was a wall hanging and what drew me to it was the shape of the trees, they were much more lifelike than any other handwoven pattern I've seen. The way Margaret Bergman accomplished this was through the use of half-units in a summer and winter weave. I decided to incorporate these trees in a table runner but as written the pattern would weave the trees vertically, so they would be upright off the ends of the runner. I wanted the trees to be upright horizontally so my first task was to turn the draft. The next task was to shorten the trees. The original pattern uses in the neighbourhood of 550 picks to weave the trees and even at a sett of 30 ppi the trees would have been 18" tall, too tall for my project.

My final design which used a wide and a narrow tree at each end of the runner contained 384 warp ends, was 12.8" wide in the reed, and was woven using 16/2 cotton for warp and tabby and 8/2 cotton for the pattern weft. I also wove 2 placemats, each with a single narrow tree at the edge to go with the runner. This pattern used 12 shafts and 10 treadles and required the use of two treadles together for the pattern picks. One of the tabby treadles required lifting 10 shafts and even though I wove it on a Spring loom, I limited my weaving sessions to 20 minutes and then would take a break before beginning again. I also retied some treadles when weaving non-patterned areas to make the lifts more balanced for my body.

Robin Quinn-Dowling

Cornsilk

Artist: Robin Quinn-Dowling

Wrapped In History Pacific Northwest Inspiration: Jack Lenor Larsen

Wrap in cotton and rayon warp with rayon weft

The original Cornsilk weaving was done in 1953 for furniture designer Edward Wormley as a drapery material for a special room. It is one of the first major commissions for the newly opened Jack Lenor Larsen, incorporated.

Ombre

Artist: Robin Quinn-Dowling

Wrapped In History Pacific Northwest Inspiration: Jack Lenor Larsen

Wrap in tencel warp and weft

This ombre stripe design is on page 187 of *Elements of Weaving* by Azalea Stuart Thorpe and Jack Lenor Larsen.

Jack Lenor Larsen

Born: Seattle, Washington 1927

Graduated from the University of Washington 1949 with a Bachelor's of Arts in Textile Design (apparently the first Textile Design degree from the University)

Received Master of Fine Arts from Cranbrook Academy of Art in 1951



Jack Lenor Larsen is an acclaimed weaver who built a global textile company.

From Lever House to the White House, from Fallingwater to the Louvre, Jack Lenor Larsen's fabrics have graced the world's most inspiring spaces. At its peak, Larsen's company operated in more than 30 countries, employing several thousand craftspeople to weave his carpets, curtains and upholsteries. His fabrics are featured in the permanent collections of some of the world's major museums — including New York's Museum of Modern Art and the Victoria and Albert Museum in London — and he became the second American ever to have a solo exhibition at the Louvre.¹

Throughout his career, Larsen has maintained a connection to his Northwest roots. In the 1960s, he designed fabrics for many Seattle buildings — including Nordstrom's flagship store and the house of Boeing President William Allen — and wove blinds and upholsteries for Roland Terry, a leading architect in the Northwest style. Terry's houses, which complemented their natural surroundings, inspired Larsen to create fabrics with understated elegance and sunny colors to offset the Northwest's overcast skies.²

¹ (Barker 2005)

² (Barker 2005)² (Barker 2005)

In 1996, Larsen returned to Seattle to design the carpet for the Seattle Symphony's new home, Benaroya Hall. The same year, he began the carpet for his alma mater's renovation of Meany Hall. On Meany Hall's original carpet, the University had copied a Larsen print. The second time around, Larsen personally wove the fabric. "I felt it needed to be as bold as possible," he says. He chose a large-scale pattern in vibrant reds and yellows that would lighten the cavernous space. His color scheme reflected the hall's sunburst glass sculptures by Larsen's longtime friend Dale Chihuly.³

Among his numerous professional affiliations are the American Craft Council (Fellow and President Emeritus), the Royal Society of Art (Fellow and Honorary Royal Designer for Industry), and the American Institute of Architects (Gold Medalist).⁴

In 1992, he established the LongHouse Foundation at his Long Island residence. A loom room is still in use today.

Works Cited & Resources

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³ (Barker 2005)

⁴ (J. L. Larsen 1998)

Pat Zimmerman

Cotton Towel after Mary Meigs Atwater pattern



Finished size: 23.5 x 16.25, includes 1" finished hems. On loom: 25 x 17.25 (not counting hems). Regular washer/dryer finishing.
Warp: 10/2 Valley Yarns bleached white

Weft: Pattern: 10/2 dark and light blue Tabby: 20/2 perle white

Sett: 20 epi

Ppi: appx. 72 - pattern requires much "hiding" of pattern wefts. Rosettes are less dense - appx. 60 ppi.

8-harness Fireside loom, used 11 treadles. Nearly every throw required two treadles.

I found this example in Atwater's Shuttle-Craft book, page 246, with a very small picture and totally incomprehensible diagrams - draft #247. She labels it "From an Ancient Textile". I loved the look, but days of poring over her text, attempting to decode the diagrams, came to naught. I gave up.

Weeks later, I happened on the same pattern in Strickler's 8-Shaft Patterns book, page 162, design #560. Barbara Meier had decoded Atwater's directions and expanded them to a full

page. Even then, each line on the treading chart was 12 throws. A complete pattern repeat is 516 throws.

Many samples ensued. Finding the right grist for both warp and weft and corresponding sett was challenging. I thank Madelyn van der Hoogt for much email support and advice.

The final piece is a small variation on Atwater's pattern - I like having two stripe sets between each rosette; it's slightly asymmetrical. The back's amazing.

I enjoyed the challenge of working this very complex pattern and recreating something that perhaps is quite old.

